



Pearson

GCE A Level Advanced Art and Design

**Textile Design
Component 1**

Total Mark 72 (59+PS13)

	AO1 Develop	AO2 Explore and Select	AO3 Record	AO4 Realise	Personal Study
Mark	14	15	15	15	13
Performance Level	5	5	5	5	5
	Total out of 90				72

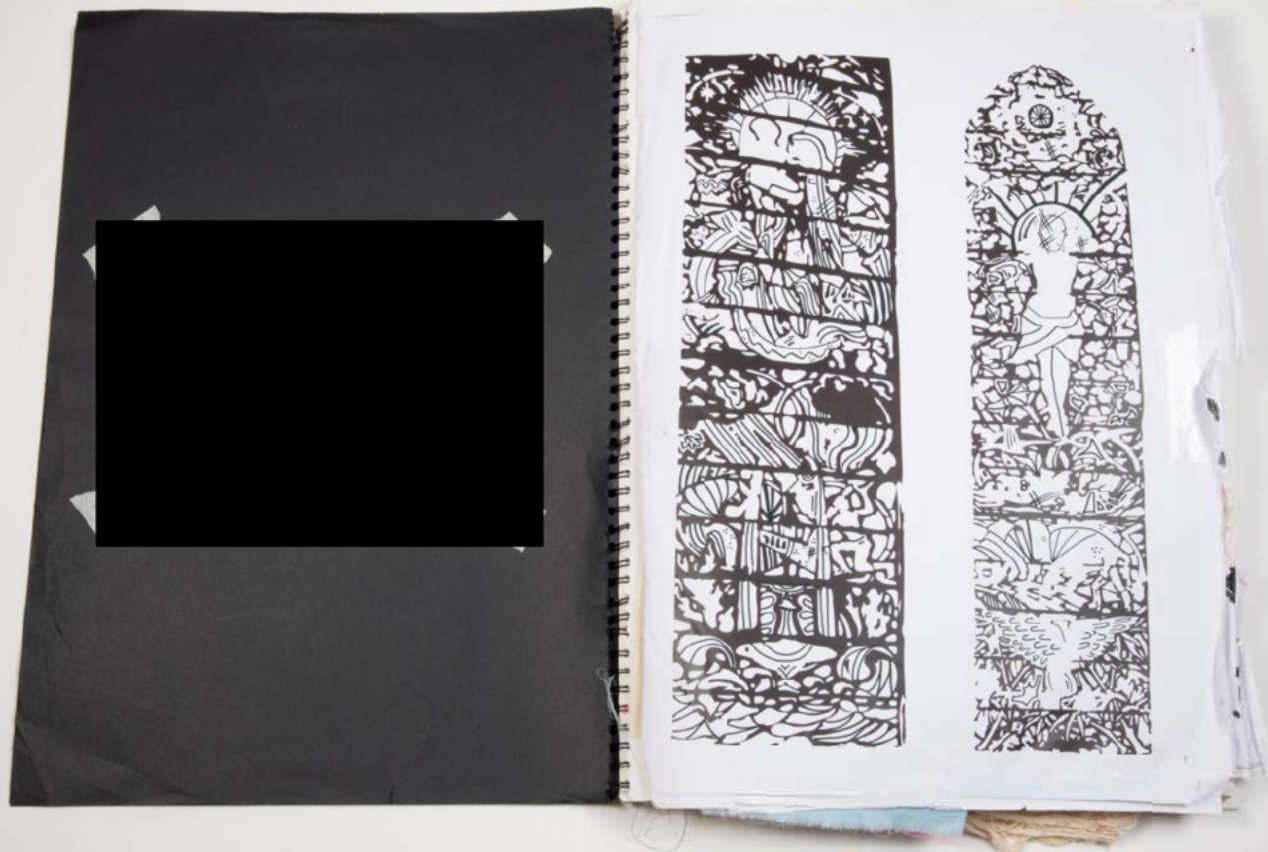
Component 1

Textiles

















I began this project housing on my mum's Paul Smith wedding shoes from the 2000's. The saturated colours of the shoes led me to look at various pieces from Matthew Williamson, which then caused an exploration of the use of mosaic in fashion through designers including Paul Rabbane and Dolce and Gabbana. Following this, I began looking at stained glass windows. Through both screen print, and digital print, collecting first hand imagery from various churches and cathedrals as a source of inspiration. The working site of my project, The incorporation of religion into fashion with a focus on the interiors of religious spaces, looks at both religious symbolism incorporated into fashion, as well as traditional religious observance used in fashion.

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Texture:
- Delicate
- Bumpy
- Fragile



UNIQUE



Line:
- Bold
- Flowing
- Organic

ELEGANT



Paul Smith for Emma
Hope Velvet Mules



Worn as wedding
Shoes in the 2000's



Shoe's form:
- Large
- Unconventional
- Open



Fluorescent



EMBROIDERY

Pattern:
- Organic
- Simple
- Structured



DETAIL

Multi LAYERED

- Pattern
- motif
- Transition
- Overlapping
- Motif ←

Mark making

-1-

10

10

ation -

[illegible]

5000

19

11



10

50

2

1

100

SCULPTURAL

[illegible]

BRIGHT &
BOLD
COLOURS

EXOTIC

otherwise not used as the
 material for the body of the
 container. Usually, it was
 handmade from plant
 materials. It is known
 for the use of saturated
 liquid tropical woods
 to hold the pieces
 together. He frequently uses
 plastic film to hold the
 pieces together. He also
 uses a plastic film which
 separates the pieces
 from the plastic
 material. He has a large
 art studio, with a large
 and a large use of plastic

MATHEW WILLIAMSON

Cultural
India

Special Occasion

Indian fashion
and culture **WEDDING**

elegant

feminine

STRONG
COLOURS

**LIGHT
+ FLOATY**

↓
Collage of fabrics

EMBROIDERY

Sequins

Decorative

-the shoes, like traditional Indian garments, are highly decorative, full of embellishment, beading & embroidery.

Luxury
RICH

RICH in
COLOUR

READING

[illegible]

Stich

NEON

Fluorescer

first hand imagery of a modern coloured scene, with a peacock feather motif

Mathew Williamson

fall 2009

Spring / Summer 2011



- Delicate embroidery
- Soft & Sharp colours

When studying at Central St Martins, he did a work placement year with Zeynep Rhodes who also is known for her dramatic colours and pattern.



He claims that each and every one of his collections are inspired by things in nature from trees to exotic colours.

INNOCENCE

PLAYFUL

Colours of Africa

Patterns of Morocco

HEDONISM OF IBIZA

Richness of India

The small mirror panels on the 2009 dress have a sense of mosaic, I have tried to replicate this on the sample.

MOSAIC



CARNIVAL

BOHEMIAN

Mesh Bodice, hand braided by Matthew over three months worn in graduate collection show. The skirt is made from hand tatted postcards from his travels.



FEMININITY

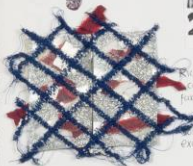


luxurious brooding & masculine re-emergence. Segued in a mosaic-like form.



The embroidery seen throughout this collection was highly detailed and rich.

MATHEW WILLIAMSON
AUTUMN/WINTER
2009



Rich in both his choice of colour and his choice of texture. The collection also featured lots of fur in bright, exotic colours.



playfulness in colour as seen in lots of Matthew Williamson collections.



His
futurist
Rena
On the
1960-1961
PAMELA
1960-1961
1960-1961

The classmate inquiries provided by the Space Race & first landing in the

Pattern: Repetition
mechanical German
↓
Involvement

PACO RABANNE
1960's METAL
DRESSES

Raboin achieved commercial success with Chaumai accessories such as belts & hats. But Chaumai? bags

He uses unconventional materials such as paper, plastic & metal resonant of the exploratory & experimental style of much of the 1960's fashion.

Robbette made a fast pace
entrance in the fashion world
in 1966 with no-sew dresses
made of woven plastic & metal

He started his career in fashion by making jewellery for Dior, Givenchy & Balenciaga

(c) residual micro-trade
 (d) micro, micro
 (e) constructed of square
 (f) aluminum plates
 (g) joined with nails
 (h) ribs
 (i) Full of the twelve
 (j) unusable misses
 (k) television
 (l) hair and carpeting
 (m) solid, granite and
 (n) car
 (o) car monochromatic
 (p) attractive
 (q) 1964 Chair

1924 Grain - 1/10

The Apron part is constructed from a metallic lined mesh worn over a Skirt of overlaid metal discs.

The colour palette of the glass ornament on the right are resonant of the colour palette used in some of Matthew Williamson's Autumn/Winter 2009 pieces.

IRIDESCENT

I zoomed in on the center of a glass ornament full of iridescent colours that give the ornament a lot of movement which I have tried to replicate in the sample below.

COLLECTING FIRST HAND IMAGERY

METALLIC

After looking at the
Paco Rabanne 1960's
Metal dresses, I photo-
graphed this 'knight
in Armour' after I
learned from some
research that he was
influenced by medieval
armour for some
of his pieces

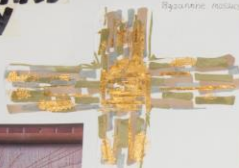
1 Zoomed in on an old picture frame with gold and silver metallic paint appearing to be peeling off

PEARLESCENT

in this drawing I tried to replicate the detail of the fading point in the photo using metallic pens layered over permanent ink markers and I created detail using a black fine liner

CHapel FIRST HAND IMAGERY

The Chapel I visited had
two hand imagery seen in
the Chapel at my school



The green window
is 'The Church
Saint' which
represents
our spirit
things and all
living creatures



The red window is
'The Church Saint' and
'The Church Saint'.

The three
windows together
show the
main theme of
the 10th



The gold, predominantly
primary colors were
in the stained glass
windows. The windows
were designed by Hugh Casson
after they were damaged in
1940. The theme of the
windows is the Benedicite
Omnia Opera, a Canticle
used in Christianity, translated as a song of praise
originating from the
Song of the monks
Davidson.



CONTEMPORARY

The sample on the front
is inspired by a zoomed
in image of the
right hand
in a
Chapel



The starting point for
these patterns was the
golden mosaics of
Byzantine art, as well as
the Byzantine mosaics
produced in the 4th-15th century.



DOLCE & GABBANA
FALL 2013
BYZANTINE MOSAIC
COLLECTION

Their pieces were full of
intricate crafted details

Models wearing
clothes on
the runway



Rosaries were used for jewelry
in their runway show, obviously
representing the Church



After
Chapel
gold
was
used
for the
bustier



CROCODILE PRINT

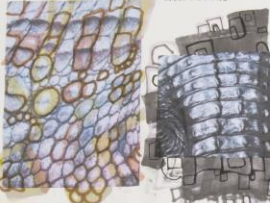
bold line
Texture
- layered
- layered
- bright

IRIS VAN HERPEN

Autumn
2011-12



CROCODILE SCALES AS INSPIRATION

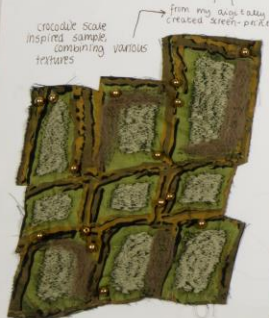


After looking at mosaic
prints with various
textures, I found
inspiration in
crocodile scales

I experimented with
scale & texture to
create a print
taking inspiration
from crocodile
scales & nature

STRUCTURED

Iris van Herpen Autumn/
Spring/Summer 2011/2012



from my assistant
created "stitch-pelt"

crocodile scale
inspired sample
comparing various
textures

3D - PRINTED GARMENTS



Shape & form
- sculpture
- structure
- expression

Spring/
Summer 2011

Regular repetition of
and structure in pattern
in other, sometimes in
nature



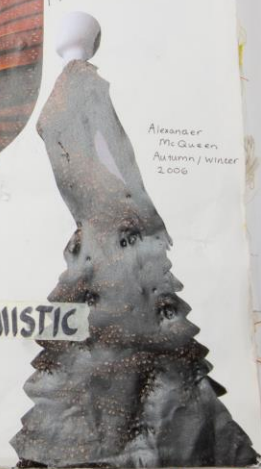
In this design, I focused
on using "stitch" made
making to create shape
and texture from
crocodile print, using
simulation of "stitching"
inspiration from
nature

MARK MAKING

Alexander
McQueen
Spring/Summer
1999



Alexander
McQueen
Autumn/Winter
2006



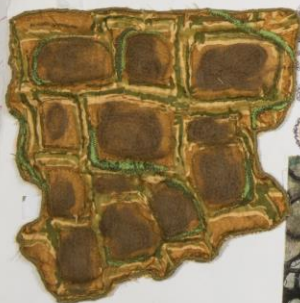
ANIMAIISTIC



FURTHER
EXPERIMENTATION
WITH CROCODILE PRINT



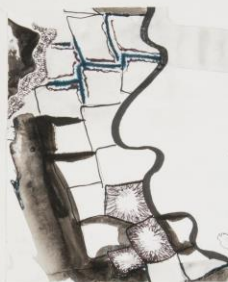
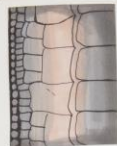
GEOMETRIC



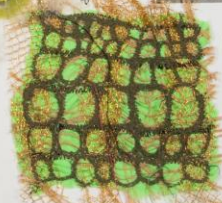
TEXTURED



EXPERIMENTING WITH
LIVE AND DRAWING



LAYERED





Recycled Ties for Greenwich
Spring/Summer 2014
Cape & Fall from dress from Shaded
glass of a glass cathedral

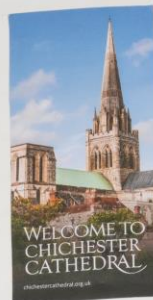
STRUCTURAL



Faded
Outlines



TEXTURED



I visited Chichester Cathedral to
gain first hand imagery for
inspiration for my project going
forward.

The Cathedral was founded in 1088
and during the 20th century many
art works were commissioned for the
cathedral including that of Marc Chagall.
The Chagall window was where originally
there was the Chichester Cathedral,
however there were many beautiful
windows and installations to be seen.

The composition to the
area was one of
my favourites. I
particularly liked the
lack of symmetry
within the gold shades.



COLLECTING FIRST
HAND IMAGERY - CHICHESTER
CATHEDRAL

CHAGALL WINDOW

Designed by french artist Marc Chagall, the brightly
coloured stained glass window "David" is a
representation of psalm 150 and was installed
in 1978.

The strong colours of the figurative elements are
shown singing, dancing and playing musical instruments
from the psalm, which is sometimes
known as "The Musicians Psalm".



The composition below was
so detailed as you can see in
the zoomed in image on the right.





The stained glass window on the right reminded me of the primary colour colour palette in this piece & Gabarria, 2018 piece, there are also parallels to be drawn between the intricate detailing in the pattern



STAINED GLASS WINDOWS

The two images on this page were part of Tim Walker's 'wonderful things' collection, inspired by the stained glass windows. The primary colours and dramatic lighting are reminiscent of many of the stained glass windows I have looked at.



DETAILED



GLASS FUSING

Inspired by these images, I looked at the technique of glass fusing, using various materials to create interesting outcomes.

Tim Walker's 'wonderful things' collection explored the creative process of his photography, through his photographic sets, pictures and films.



VIBRANT

TIM WALKER

After a year spent researching in the V&A's library Tim Walker found this 16th century stained glass window. This window, made in the 1520's, is entitled 'Tobias and Sara on their wedding night' which takes inspiration from 'The Book of Tobias' in the Bible.



FASHION INSPIRED BY RELIGIOUS ARTWORK



This twenty piece dress is the 19th century collection. I think designers have taken from this dress. The dress is made of gold and silver. The dress is made of gold and silver. The dress is made of gold and silver. The dress is made of gold and silver.



This dress is made of gold and silver. The dress is made of gold and silver. The dress is made of gold and silver. The dress is made of gold and silver.



The dress is made of gold and silver. The dress is made of gold and silver. The dress is made of gold and silver. The dress is made of gold and silver.



FIRST HAND IMAGERY: VESTMENTS



DETAILED

EMBELLISHMENT

All the vestments on this page are used for the Chameleon. It is a small piece of fabric. It is a small piece of fabric. It is a small piece of fabric. It is a small piece of fabric.



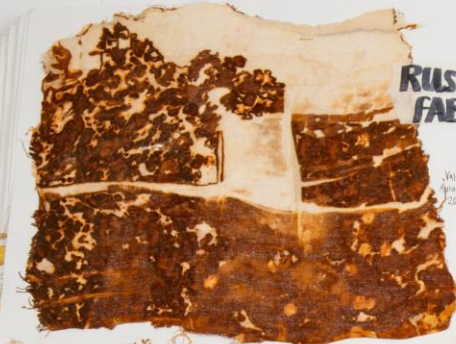
REGAL

DECORATIVE

The vestments on this page are very simple. They are very simple. They are very simple. They are very simple.

RUSTING FABRICS

Valencia
Spring/Summer
2013/14



Standard pattern of gold and black, used in the collection.



(Inspired by old photographs of the collection, the dress is made of silk and painted silk.)

Designed by Alicia Garcia Chacón & Propósito creativo



It was a very interesting idea, the idea of using the old patterns to create a new piece of material, depending on what type of fabric is used.



In this collection, the rusted fabric is used to create a new piece of material.



The gown juxtaposes the highest-quality materials, embroidery techniques with the silk panels, painted with botanical accurate flowers & non-biological motifs.

the painted silk panels almost mimic digital print, creating contrast with the traditional embroidery techniques that have been used throughout the gown.

Alexander McQueen for Spring/Summer 2008

A Dress & Cape illustrated with Virgin Mary & Child Hand painted silk



From a more layered or variety of silk fabrics to experiment texture through the typical rigidity associated with the usual silk.



ROMEO GIGLI
SPRING/SUMMER 1990

Both the jacket & the Cape are crafted from velvet with traditional decorative motifs. The jacket from a vase-like collar & tie. Cocoon-like cape from a wire collared velvet.

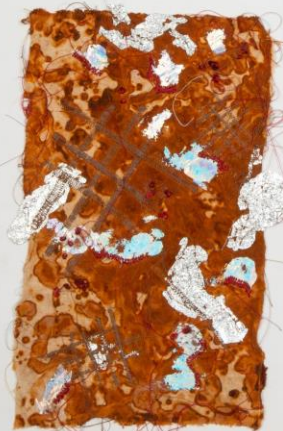


Both vesage & Gigi have been an architectural background. Gigi is integrated particularly for combining the & deconstruction in creating new proportions.



VESAGE **SPRING/SUMMER 1997**

Pearl embroidered silk blouse with gold thread & glass beads creating arabesque leaf motifs & sun designs accompanied by a checked bow tie skirt.



CHRISTIAN LACROIX
SPRING/SUMMER 2000

This garment is made from a printed bodice which gives the appearance of velvet and the skirt is crafted from embroidered silk satin, sequins, ribbons and coloured thread all combined into a whole with a fantasy-like style, that I have tried to replicate in the above sample.





COLOUR SCHEME

The items & their base is similar (dark) colour in most of them, including some not even having any colour & pattern, white

Matthew Williamson brings the exotic cultures he visits to his designs they are full of rich, traditional patterns & colour. It's exotic, simple & beautiful, making the viewer feel inspired.



The In May Emeralds originated in India between 1600-1700 carved with floral & leaf designs

Brian Sharkey has created his brand, he has always worked in China & Mumbai, getting inspiration for jewelry for himself.

Matthew Williamson's passions for exotic experiences & design were catalyzed by his mother, her wardrobe & his childhood home.



Ornamented in India between 1850-1900 set with a traditional carved emerald



The Rajah Spoon ornamented in South India, 1800-1850

Detail of Hindu pendant originating in South India, between 1875-1625

→ 2014 with per cat, pearls & emeralds



WINDE RIENSTRA II:II COLLECTION

This collection was first shown in 2011 Amsterdam, international fashion week. The Spanish designer is her designs from the region. The designer's interest in nature. The complex form was designed with a 3D & made the model. These highly structured pieces are reminiscent of traditional Chinese & Greek architecture, she takes a modern approach to classic designs.



In Sagrada Família, Antoni Gaudí. The Church has been under construction for over a century.



Gaudí created Sagrada Família, a Art Nouveau form in his design. Gaudí took inspiration from nature for the Sagrada Família, combining the form of a tree with the structure of a cathedral.



By creating an 'org as (nature) & they were built a 'Cage' surrounding body. The highly architectural pieces are all symmetrical & natural in color. Structure and space are related to these pieces.

This collection is a vision that seems to capture the essence of a living, in a natural sense of 'architecture'.



EXPERIMENTAL OUTCOMES

Sketch created by fabric, mixed fabric & sewing, more material in dress, a collage of mixed materials

- Emphasis of mixed
- Colors mixed by their contrast
- Structural aspect
- Structural
- Geometric





DAVID SIMS
"KATKILLER STORY"
SEPTEMBER 2013

POUCE & CARBON
AUTUMN/WINTER 2013/2014

Flared with white
on black by the
1st century
ancient painter
(copy)



Season 2009 - 10 wedding dress inspired by the professional
modeling by Mary Katrantzou - a white headress Photographed by
"Pouce & Carbon" for a project May, 2008



TYPHOON DRESS
MARY KATRANTZOU 2012

reference to a girl
from the 1st
century, model in
a red dress
which is the same
as the dress

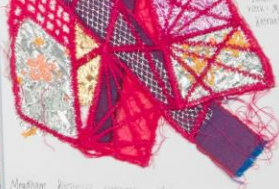
The dress was
inspired by the
1st century
ancient painter
(copy)

reference to a girl
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century, model in
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MARY
KATRANTZOU

The dress was
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1st century
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(copy)



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as the dress



TYPHOON DRESS
MARY KATRANTZOU 2012

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as the dress

reference to a girl
from the 1st
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which is the same
as the dress

SHAPE & FORM

- Inert
- Organic
- Solid
- Volatile
- Explosive

VOLUME

Photography
CRAIG MCLEAN
"The life of a lion"
OCTOBER 2002



All three of these pilots have a sense of luxury to them with heavy drapery & embellishment. The garments are highly decorative and the pinning is reminiscent of that in wedding gowns. The subject of all three resembles the waist.

JOHN GALLIANO FOR
MAISON MARTIN MARGIELA
SPRING/SUMMER
2015

Photography:
CRAIG MILLER
Bringing back
black man
MARCH 2014



ROYALTY

- depth
- Atmospheric



- Dense
- Layered
- Fragmented

LUXURY

Pastorsmagy,
 1994, 1996
 "Magy"
 JULY 2001



BALENCIAGA BY
NICHOLAS Ghesquiere
CATE BLANCHET 2007

LINE:
- bold
- flowing
- overlapping



JEAN PAUL
GAULTIER
2002 WEDDING
DRESS

DRAPERY PHOTOSHOOT: THE SET-UP



By wrapping the fabric around the body, Vamit eliminates the need for the traditional knots, bows, and fastenings.

Beas-Cut Evening
Ensemble • Madeline
Vivinet 1931
Inspired by the
Classical antiquities
of the Greeks
& Romans



Yanner explored the
Potentials of dropped,
wrapped & folded
as seen in these
evening papers
with a "marbling" style

→ She incorporated both non-western & classical techniques of building construction.

Violet is generally considering to be the inventor of the "bias cut." She often cut the fabric on the straight of the grain, then turned the pattern piece so that they came on the bias.

↳ No methods involved (parallel)
Coping, & she worked with extra wide lithops of material

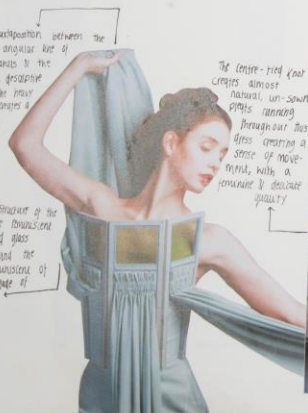


TONJE PLUR

Coming dresses in all postures & emotional shades this art translation of colours & windows, a cartoon that appears to be inspired by architectural elements of houses. The dresses are suggestive of sculpture, almost more so than they look like clothes. The heavy drapery of each of the dresses is evidence of luxury.

The juxtaposition between the heavy, angular line of the panels to the flowing, drapery of the heavy fabric creates a sense of interest.

The hard structure of the panels are translucence of stained glass windows and the shape translucence of a casement, made of panels.



The loose-fitted knee creates almost natural, un-sown pleats appearing throughout this dress creating a sense of movement, with a powerful & delicate quality.



The texture is just drapes appears to be quite simple, emphasised by the pinched area throughout many of the pieces.

The side-fitted cartoon-like adds to appearance of this ensemble.

DRAPERY OUTCOMES



Inspired by Tonje Plur, I experimented with my design piece as the

translucence which almost created the effect of fabric drapery emphasised by the unique local print, which created a sense of depth especially when folded together. I also tied it together with some tape to create the effect of outdoor ties.



After researching Tokyo
I did some sketches for
my first part, drawing
something more vintage but
also, drawing a long-sleeved
for a skirt in a way like
shoulder pads, with my
digital print on the top half



for my first part, I
now have a cut out on
one of the sides, and
have something showing
underneath as
suggested by the
illustrations to the 1990s.
The under garment will be
underneath my clothing
Printed dress



EXPERIMENTING WITH DESIGN IDEAS

draw the
designs as your
source of inspiration



Afternoon sketch,
this sketch is
simple, almost
like a cross, and
it's simple



These sketches are not
drawings for the designer
looking at the pattern
but are to the eye



The design is the
first, the most
simple, and almost
all the others,
including the
the eye



I particularly
like the colors
in these new
designs & the
design patterns









FINAL DESIGN IDEA

I will use the
designs from the
book 'The Great
Wall' by John
H. Johnson, Jr. as a
base for the
skirt.

I will heavily
embroider the top
part of the skirt.

Embroider
skirt hanging in
silk and
with 'embroidered'

What attached to
bottom of skirt on
Cotton fabric so it
can slide around (unlike)
designs by John Johnson



The piece is a cross between
religious (inspired) I have looked at
my project, as well as the
I have done into designs such as
plus, who makes pieces that
have patterns, which I will be using as
inspiration.

The embroidery of the piece
will be extremely heavy, using
many techniques to create a
sense of depth within the
piece, with multiple layers of
both color & texture. Gold &
red will be the predominant
colors of the embroidery,
and I will use white silk
ribbon instead of bone lace.



Custom: this will
attach the top to the
embroidered skirt. I
will also use my design
sketches (printed on
silk) to make skirt-like
hangings.













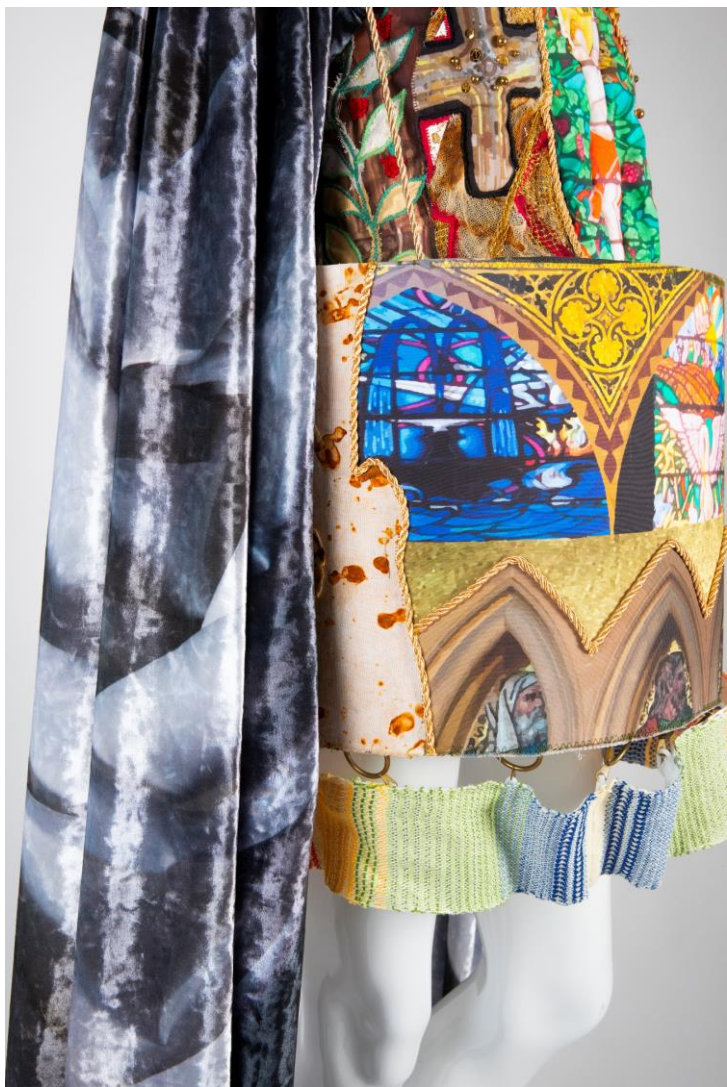




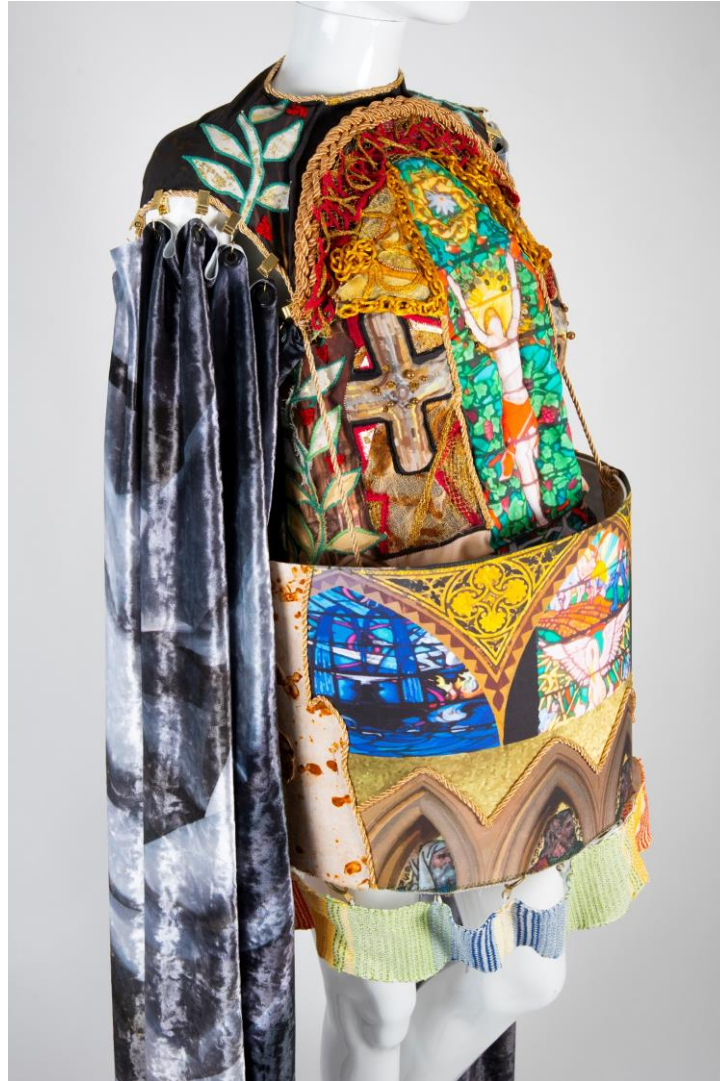
















Personal Study

The incorporation of religion into fashion with a focus on the interiors of religious spaces



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Chapter Two: Thierry Mugler and "The Winter of Angels" - Pg 16-18

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Introduction:

The relationship between religion and fashion arguably begins with Adam and Eve in The Garden of Eden; they choose to go against God's word and as a result, they become aware of their nakedness, suggesting that clothing is a result of sinful behaviour. Many interpretations of this passage suggest that in a perfect, pre-fallen world, clothing was unnecessary.¹ To a large extent, religion and fashion appear to be binary opposites, with religion representing that which is spiritual and substantive, and fashion embodying the materialistic and superficial. Religion



Figure 1: Albrecht Durer's Adam and Eve (1504)

centres on the interior, and fashion establishes itself on the exterior. Religion focuses solely on the divine, while fashion centres on the self. However, religion and fashion have a long intertwined history, from silhouettes inspired by religious dress, to crucifixes being used as a stylish accessory. Often highly decorative and rich in embellishment, religious imagery incorporated into garments offers consumers the possibility of a supernatural presence and power, enticing buyers in as a means of integrating this divinity into their daily lives. Further, the concept of the sublime is often translated into garments as a way for consumers to incorporate such idealised perfection into their day-to-day attire. The use of religious iconography on garments in fashion has become an increasingly popular trend, with British Vogue proclaiming that a "Holy Spirit" infused the seasons fashions in 2013.¹

In her book 'Religion in Vogue', Lynn Neal asserts that the fashion industry selects Christian figures and symbols to create a certain view of Christianity, what Neal terms as 'fashionable religion' - a romanticised and idealised version of Christianity¹. Unsurprisingly, this topic often provokes some controversy, with some arguing this 'fashionable religion' is disrespectful to religious communities, while others highlight designer's sincerity and connection to the religion. However, this controversy does not prevent the world of fashion from exploring this topic; In 2018, The Met Gala theme encouraged celebrities to incorporate Catholicism into their looks, theming the event, "Heavenly bodies: Fashion and the Catholic Imagination".

Within my body of work, whilst I will attempt to examine the influence of religion on fashion, I will also identify the ways in which fashion designers have been inspired by sacred spaces. In this essay I am going to focus on the influences of the Byzantine Churches on both Versace, and Dolce and Gabbana, specifically, looking at Versace's Autumn/Winter 1997

¹ Neal, Lynn, (2020)

Introduction:

The relationship between religion and fashion arguably begins with Adam and Eve in The Garden of Eden; they choose to go against God's word and as a result, they become aware of their nakedness, suggesting that clothing is a result of sinful behaviour. Many interpretations of this passage suggest that in a perfect, pre-fallen world, clothing was unnecessary.¹ To a large extent, religion and fashion appear to be binary opposites, with religion representing that which is spiritual and substantive, and fashion embodying the materialistic and superficial. Religion



Figure 1: Albrecht Durer's Adam and Eve (1504)

centres on the interior, and fashion establishes itself on the exterior. Religion focuses solely on the divine, while fashion centres on the self. However, religion and fashion have a long intertwined history, from silhouettes inspired by religious dress, to crucifixes being used as a stylish accessory. Often highly decorative and rich in embellishment, religious imagery incorporated into garments offers consumers the possibility of a supernatural presence and power, enticing buyers in as a means of integrating this divinity into their daily lives. Further, the concept of the sublime is often translated into garments as a way for consumers to incorporate such idealised perfection into their day-to-day attire. The use of religious iconography on garments in fashion has become an increasingly popular trend, with British Vogue proclaiming that a "Holy Spirit" infused the seasons fashions in 2013.¹

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¹ Neal, Lynn, (2020)

collection, and Dolce & Gabbana's Autumn/Winter 2013 collection. I will also be looking at Thierry Mugler's Autumn/Winter 1984 collection, titled "The Winter of Angels", where models wore halos and wings alongside their highly decorative garments, embracing a Marian theme.

To gain more understanding on this topic I spent time photographing and looking around my college chapel, particularly at the stained-glass windows, as a source of inspiration for sampling. The chapel was built shortly after the school opened in 1859, and was designed by Sir George Gilbert Scott who was a leading architect of the Victorian Gothic Revival. Extensions on both the north and south sides of the chapel were later added under the direction of architect, Sir Arthur Blomfield. Unfortunately, during World War Two a bomb destroyed many of the original Victorian windows, so most of the windows in the chapel today were designed by Hugh Easton, an Old Wellingtonian, after the Second World War. I also visited Chichester Cathedral for more first-hand imagery to influence my practical work, and finally, I visited Pallant House gallery to look at various artists' work inspired by religion in order to get a more rounded view on the influence of religion on the world of art.

After my initial research on Dolce and Gabbana's 2013 collection and my visit to Chichester Cathedral, I was drawn to continue to research and explore this topic. The beauty of religious spaces, such as the College Chapel and Chichester Cathedral, is what inspired me most; the buildings themselves, to me, are works of art which are only further enhanced by the beautiful decorations that adorn such religious spaces. Although the College Chapel is full of beauty, Chichester Cathedral was perhaps even more remarkable purely because of the scale of it; with stained-glass windows scaling entire walls and 'sky-high' ceilings as seen below.



Figure 2: South Transept - Chichester Cathedral



Figure 3: Entrance Tower - Chichester Cathedral

The South Transept (pictured on the far left) is covered by a huge window, with glass that dates for 1877 depicting scenes from both the Old and New Testament. The photo on the left shows the great heights of the ceiling in one of the towers by the entrance to the Cathedral.

Chapter One: Inspiration from the Byzantine Churches:



Figure 4: Versace and Dolce & Gabbana shown in The Byzantine galleries

Pieces from both Versace's 1997 collection, and Dolce & Gabbana's 2013 collection, are displayed at the Metropolitan Museum of Art in the Byzantine galleries. These galleries are full of work by designers who have been influenced by sacred spaces, specifically the Byzantine churches. The Byzantine Churches were the centre of religious life during the

Byzantine era, with the churches' interiors covered in richly coloured mosaics and fresco making "the heavenly paradise visible to the devout"². Rich in religious iconography on the interior, the mosaics of Sicily's Cathedral of Monreale was the starting point for Dolce and Gabbana's Autumn/winter 2013-14 collection. These figures from the Cathedral's tilework, most frequently those of saints, were both digitally printed and embroidered onto the garments. Neal notes how their "entire collection revolved around religious imagery and a religious inspiration, and the positive media reception reflected the design duos framing of it as an 'authentic' expression of their cultural heritage"¹.

Similarly, for Versace's last collection, he took inspiration from the striking mosaics of Ravenna's Byzantine monuments, some of which include the Basilica of Sant'Apollinare in Classe, and The Chapel of Sant'Andrea, as shown on the right. Versace translated these



Figure 5: Versace Autumn/Winter 1997



Figure 6: The Chapel of Sant'Andrea

² The Met (2018)

mosaics into his collection through the material used- a nonwoven, metal-mesh material known as Oroton, which creates an illusion of mosaic. The defining decorative element of his collection, however, would have to be the processional cross that Versace discovered while visiting the 1997 Met exhibition 'The Glory of Byzantium'². The highly decorative cross features in a number of his garments throughout the collection as seen below.

Although the cross was embellished into many of the pieces in this collection, as Laird Borrelli-Persson, an editor for Vogue, comments, "there were also some beautifully draped looks, some in metal mesh that recalled medieval sculpture or religious mosaics."³ Part of this collection included a series of dresses almost mirroring liquid chain mail, reflective of the micro mosaics on the interiors of many of Ravenna's Byzantine monuments. As the most recognised symbol of Christianity, the cross cannot be separated for its connotations no matter how it presented; it was a motif used for adornment by the Punk and Goth fashion of the 80's and since then religious iconography has continued to appear on the catwalk.



Figure 7: Versace Autumn/Winter 1997



Figure 8: The Processional Cross

Gold Oroton was used for the dress above,² which is directly inspired by the processional cross on the right. The cross runs through the centre of the garment, all the way down to the bottom of the gown. The material is extremely effective in creating the illusion of mosaics, emphasised by the highly embellished cross. The high-cut halter neck looks extremely elegant on this floor length gown, which is clearly reflecting the light as the model walks down the runway, creating a sense of movement within the garment. The back of the dress is semi-open, draping down diagonally to the models hip on one side. Again, the choice of

³ Borrelli-Persson, Laird, (1997)

gold is reminiscent of luxury, and reflects the gold used in the processional cross for this evening gown. According to Luke Leitch, this collection, like many of Versace's, explores "the tension between the sensual and the sacrosanct"⁴, with religious imagery incorporated into miniskirts and figure hugging mini dresses.



Figure 9: Vestment photograph 1



Figure 10: Vestment practical page



Figure 11: Vestment photograph 2

As part of this project, I asked the college Chaplin if he would allow me to photograph some of the vestments worn in chapel services. The Chaplin was initially hesitant to allow me to do so and asked "What is the end product likely to be?" as he was most likely concerned with how they would be used within the context of the project. After I explained they would be used for research purposes only, he allows to photograph them as seen above in my practical sketchbook. The first hand imagery allowed me to experiment with scale, placement of imagery and silhouette, as well as the rich colour palate, and beautifully embroidered textiles with detailed finishing.

Many couture shows traditionally close with a bride, which Versace has done here, as seen to the right. The model wears a mini rhinestone-studded mesh gown.³ Once again, the garment is cross-embellished, reflecting the religious inspiration for this collection. The model wears a veil, confirming her bridal status, which has an embellished cross running down the back. This draped look similarly reflects the light, again creating a sense of movement. The mini rhinestones used in this gown draw similarities with the tesserae of many of Ravenna's Byzantine monuments.



Figure 12: Versace's Autumn/Winter 1997 collection

⁴ Leitch, Luke (2018)

Drapery photoshoot:



Figure 13: Drapery photoshoot setup

To the left is the setup of my photoshoot of drapery influenced by wedding gowns, as well as the sculptural, bias cut dresses by Madeleine Vionnet. I focused on the volume and the luxury, with words such as princess and royalty coming to mind. The way the fabric lies is deliberate; I styled it to create volume and depth within the ruffles of the

fabric. I played with the lighting to create definition and contrast and then edited the photos to create the final outcomes as seen below, which I chose to have digitally printed onto fabric.



Figure 14: Drapery photoshoot outcome 1



Figure 15: Drapery photoshoot outcome 2



Figure 16: Drapery photoshoot outcome 3

I wanted to achieve a trompe l'oeil print inspired by the Dolce and Gabbana's Autumn/Winter 2013 collection; throughout most of their collection it is not a 3D mosaic but a print. These prints creates an illusion of a depth and volume, however, in reality it is a two dimensional sheet of fabric. I experimented with the printed fabric on the mannequin, creating different outcomes. The cinched fabric alongside the prints itself almost creates the appearance of draped curtains, especially the second outcome with the centre tie.



Figure 17: Drapery Photoshoot outcome 1



Figure 18: Drapery photoshoot outcome 2



Figure 19: Madeline Vionnet bias cut dress

Above, is one of Madeline Vionnet's dresses in which she explores the potential of draped, wrapped and folded fabric, which as mentioned, I

took inspiration from for this digital print. Vionnet took inspiration from the classical antiques of the Greeks and Romans and wraps the fabric around the body, involving minimal cutting and eliminating the need for the traditional bust, waist, and hip darts or fastenings. Vionnet is generally considered to be the inventor of the bias cut, which allows the fabric to sit against the body and fold naturally. She also takes inspiration from dance, which is clear from the sense of movement within her work, which almost make the models look like dancers. I tried to achieve a similar sense of movement within my digital print, but I was also inspired by curtain interiors, creating a far more heavy appearance than Vionnet's dresses.

Dolce and Gabbana's chose to entitle their autumn/winter 2013 collection "Tailored Mosaic", perhaps because many pieces running through the collection incorporate a golden shimmer intended to reflect the tile work



Figure 20: Dolce and Gabbana's Autumn/Winter 2013 collection

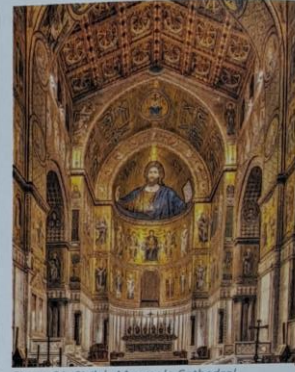


Figure 21: Sicily's Monreale Cathedral

of the interiors of Monreale Cathedral. Whether printed or embroidered on, the designs included numerous holy figures, similar to those seen in Monreale Cathedral. Fashion journalist, Lou Stoppard writes, "From the gilded crowns that sat atop the models' heads to the bejewelled crosses that decorated gowns, this was all about the mite and majesty of Italian faith"¹. As with Versace's collection, there are obvious parallels to be drawn between the Byzantine-era mosaics, and many pieces from this collection, not least, the monumental religious figures or the mosaics with their glittering tesserae.



Figure 22: College Chapel Stained-glass windows

Similarly, throughout my project I have accumulated many photos of the college chapel, particularly the stained-glass windows as seen to the left which I have then used as a source of first hand inspiration for many textiles responses, seen below. Closely looking around the chapel was really important for my project, as it allowed me to really observe the minor details throughout both the decorative architecture, and the artwork in the chapel.



Figure 23: College Chapel

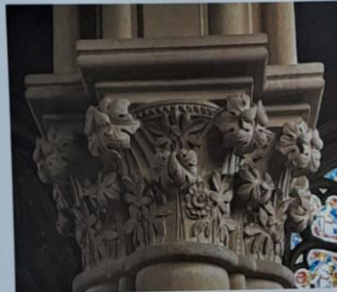


Figure 24: College Chapel Column section

The architect, Sir George Gilbert Scott was inspired by the surrounding area of natural beauty, which is why all the columns have different foliage on top of them, as seen to the left and below. The foliage creates a sense of juxtaposition between the delicacy of the design and the solidness of the stone material



Figure 25: College Chapel entrance



Figure 26: College Chapel column section

Textiles responses to Chapel first hand imagery:

Throughout my project I have explored many materials and techniques, including screen-printing, digital-printing, weave and glass fusing among others. I have thoroughly enjoyed playing with colour and texture in many different ways. As shown below, one technique that can be seen consistently throughout many of my samples, no matter what colours or materials I have used, is the use of layering/ patchworking, which is inspired by the stained glass windows and panels from my research.



Figure 27: Layered Screen Print



Figure 28: Layering Recycled Fabrics



Figure 29: Glass fusing



Figure 30: Weave



Figure 31: Dolce and Gabbana's Autumn/Winter 2013 collection

For the opening of their show, Dolce and Gabbana sent out twelve dresses printed with a mosaic style pattern, often gilded, reminiscent of the Byzantine mosaics. The different shades of golds, yellows, and browns, mimic the late 12th and mid-13th century mosaics on the interior of the cathedral⁵. The dress on the left has a central panel of red which is adorned with a large rosary hanging from the models neck, complimented by the large crucifix earrings. Many of the models similarly wear rosaries, which throughout history, has caused much controversy. In the Roman Catholic Church, the rosary is used as "a sacramental and devotional prayer to the commemoration of Jesus"⁶, and when wearing the rosary, it is believed that you are protected from evil. Along with cross necklaces, the rosary is becoming an increasingly popular accessory which Dolce and Gabbana have used in this religion-inspired collection. The silhouette of the dress draws similarities with a cropped version of an altar boy's robes, with the loose fitting sleeves and rounded neckline.

Further through the runway show, Dolce and Gabbana sent out a range of evening pieces, all hand beaded with religious figures⁷. The golden sequins imitate the glittering tesserae on the interior of the cathedral and the surrounding appliqued jewels emphasize the extravagance of this piece. The intricate beading has been done with different shapes, sizes and colours of beads, and fully surrounds this evening gown, really giving the appearance of mosaics. Once again, this piece is accessorized with just as bejeweled cross earrings, highlighting the religious inspiration used for this collection.



Figure 32: Dolce and Gabbana's Autumn/Winter 2013 collection

⁵ Wikipedia, (2022)

⁶ Green, Steff (2013)

⁷ Phelps, Nicole, (2013)

For the finale of their show, they sent out twelve lacey garments all in cardinal red. The dresses glittered with appliqued, large, ruby-red jewels, and although they differ slightly in cut, there is a clear sense of unison running through the dresses. Many of the models wear gold crowns to complete their regal looks. Almost the entire collection reflects the romantic, yet powerful fantasy that Dolce and Gabbana have portrayed¹¹, with highly decorative elements and predominate colours of red and gold, reminiscent of royalty.

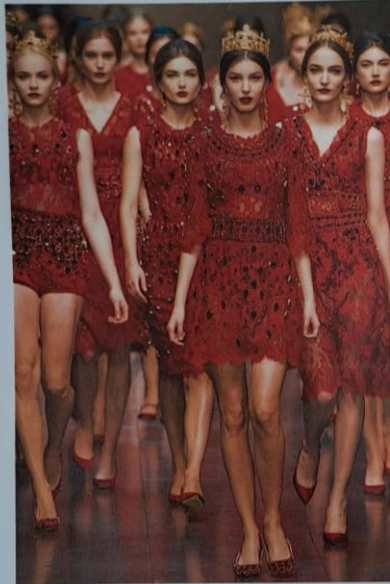


Figure 33: Dolce and Gabbana's Autumn/Winter 2013 collection

Pieces from both Versace's 1997 collection, and Dolce and Gabbana's 2013 collection feature in The Met's 'Heavenly Bodies: Fashion and the Catholic Imagination' exhibition. The curator, Andrew Bolton notes how, "some might consider fashion to be an unfitting or unseemly medium by which to engage with ideas about the sacred or divine, but dress is central to any discussion about religion"⁸, implying that the correlation between fashion and religion is a strong one, and evidently, many designers, including Versace and Dolce and Gabbana choose to explore these two seemingly opposite matters through their work.

⁸ Winfield, Nicole, (2018)

Similarly, Mary Katrantzou depicts buildings, as well as the environment using digital prints to create hyperrealist scenes. She was trained as an architect, which is evident through her highly structural silhouettes. Similarly, Versace specialised in architecture, and was influenced by the highly grand and decorative Italian architecture that surrounded him growing up. Like Katrantzou, there is a sense of balance between modern and ancient features in his work, with his designs often featuring neoclassical prints. I took inspiration from her style of digital print and created my own using first hand imagery I had taken from the college chapel. I created two digital prints, identical in form, but different in colour pallet; one of the prints had enhanced, but realistic colour, whilst the other was more psychedelic, which I then rusted in order to create more depth and add to the sense of decay. The inspiration for the silhouette I created was taken from the previous research I had done on vestments. I kept it very simple, without sleeves, but I did try to match up the two prints when sewing in order to create a further sense of symmetry which is so prominent in Katrantzou's work.



Figure 34: Research Page on Mary Katrantzou



Figure 35: Digitally Printed Dress (back and side)

Chapter Two: Thierry Mugler and "The Winer Of Angels"



Figure 36: Pat Cleveland as the Madonna

In 1984, Thierry Mugler chose to trade the typical fashion runway for a rock arena in Paris known as The Zenith. Celebrating the 10th anniversary of his house, Mugler's autumn/winter 1984 collection, is entitled "The Winter of Angles" and is based on the archangel Gabriel⁹. With 6000 audience members, it was the first time the French public had access to a fashion show.¹⁰ Mugler chose to invoke a Marian figure, not by putting her on a garment, but through the models portraying her. The incorporated of film and stage direction into the production was a successful attempt to make fashion become an elaborate spectacle.¹¹ Genevieve Buck described it as "more than two hours of spoof, satire, and a little fashion, all laced with a theme that combined religion and Olympic sport"¹, implying a grandiose performance rather than a stereotypical fashion show.

350 outfits paraded past the audience on the Zenith stage¹², opening with models walking to the 'Hallelujah' chorus, wearing floor-length gowns accessorized with large golden wings¹. They were followed by other models wearing halos, posing with their arms outstretched to show off their wing-like sleeves. Partway through the spectacle, the music shifted to a traditional French Christmas carol, with the lyrics celebrating the long awaited coming of the baby Jesus. As the music shifted, a model with a platinum blonde wig appeared wearing a long sleeved, high neck, floor length gown in a shiny fabric. To accessorize this look, the model wore a halo and held a baby, confirming her Marian status. One of the stand-out pieces from this collection is a ruched satin floor length gown with three foot span wings, sprayed and painted in gold,⁶ as seen on the right.



Figure 37: Thierry Mugler's Autumn/Winter 1984 collection

⁹ The Met, (2018)

¹⁰ The Symbol, (2020)

¹¹ Amorim, Jose, (2019)

¹² Jacquet, Matthieu, (2019)

For the finale of Mugler's show, a second Marian figure appears; Pat Cleveland descends from the ceiling, draped in celestial and starry finery, wearing a large halo and a veil, all combining to suggest a glorified Madonna. There is a sense of delicacy running through the garment with the fragile, translucent texture, the flowing and soft line, as well as the light shape and form. The iridescent colour, and shape of the pattern on the garment, reflects a striking star, whilst also creating a sense of harmony.

Through the incorporation of holy figures, fashion designers, such as Mugler, began to accustom consumers into seeing Christianity reprocessed; Through fashion, religious symbols and figures became separated from institutionalised religious contexts and reimagined in other, often unexpected, contexts. In this case, religious figures, such as Mary, have been incorporated in to garments and accessories, which have then been paraded around a rock arena in front of 6000 people, an obvious contrast. As Lynn Neal notes, "Holy figures, particularly references to Marian icons, emphasized the possibility of supernatural presence"¹. This has clearly been done by Mugler, who has placed emphasis on the supernatural made possible through material objects.

The elaborate accessories worn by the models in the launch of this collection, including halos, wings, and veils, emphasise this individual power which can be attained through the incorporation of religion into fashion, as is noted by Neal when she writes, "This sophisticated spirituality was not beholden to church of acts of consecration; rather, it offered individuals powerful, personalised religious possibilities"¹, suggesting that, through fashion, Christianity can be experienced individually, in non-religious contexts.

This ensemble clearly suggests an angelic status, with the padded shoulders creating an appearance of feathered wings. Mugler has used a golden lame fabric creating a sense of fluidity throughout the gown. The pleats all draw into the centre of the gown, cinching in the waist enhanced by the ruching of the long-sleeves. Mugler has accessorized the gown with what looks like golden ear cuffs in the shape of a wing, much like the padded wing-looking sleeves, adding to the angelic portrayal. The models head has been painted golden, tying in to the gold material use for the gown.



Figure 38: Thierry Mugler's Autumn/Winter 1984 collection

The show consisted of 350 outfits, that paraded past the audience member sitting in the rock arena. With such an elaborate spectacle, unsurprisingly, some said that "the spectacle over-shadowed the designs",¹



Figure 39: Thierry Mugler's Autumn/Winter 1984 collection

Conclusions:

From accessories such as the cross pendant, to the iconography of religious figures, it is abundantly clear the religion has an influence on fashion. Religion, and religious spaces have long been used by designers as a source of inspiration, as we have seen through the works of Dolce and Gabbana, Versace, and Mugler. Spirituality and elements of the sublime are often translated into clothing, as a way for consumers to incorporate these ideas of the divine into their daily life. As Neal writes, "by drawing their inspiration from, and often copying Christian icons from the past, fashion designers invoked the possibility of supernatural presence and power associated with these sacred objects"¹³, which is not confined by institutional religion.

Although they seem opposed, there are parallels to be drawn between fashion and religion. They are both used globally as a way of expressing your own identity, and, equally, as Selene Sorto notes, "The ultimate goal is to make a statement with what you wear and how you wear it. The same can be said about religion and religious beliefs".¹³ Which is perhaps why so many designers start their process with a religion-related source of inspiration. Fashion or provocative dress is work for effect often to shock - the designer becomes an agent provocateur. This can be seen in the two collections below; Hussein Chalayan's 1996 Burka collection and Jeremy Scott's Spring/Summer 2013 ready-to-wear collection, where the respective designers combine nakedness and religious dress, which are most often seen as opposites.

¹³ Sorto, Selene, (2014)

Hussein Chalayan 1996 Burka Collection:

Chalayan's 1996 Burka collection, titled "In Between" sends a message about identity and femininity. A line-up of models wearing burka's of varying lengths, with nothing underneath



Figure 40: Hussein Chalayan 1996 Burka Collection

appeared on the runway. According to Bronwyn Cosgrave, Chalayan's "presentation outraged the Muslim community"¹⁴, despite Chalayan himself being a Muslim. However, in a time when traditional Islamic garments had been wiped of their beauty due to fear, stereotyping and ignorance of close minded non-Islamic people, Chalayan, arguably contributed to a change in perception carrying such a sensitive yet provocative message.

appeared on the runway. According to Bronwyn Cosgrave, Chalayan's "presentation outraged the Muslim community"¹⁴, despite Chalayan himself being a Muslim. However, in a time when traditional Islamic garments had been wiped of their beauty due to fear, stereotyping and ignorance of close minded

¹⁴ Cosgrave, Bronwyn (2022)

Jeremy Scott Spring/Summer 2013 ready-to-wear collection:



Figure 41: Jeremy Scott Spring/Summer 2013

back. The micro-mini black mesh skirt shows just beneath the veil and reveals the models underwear.

Scott moves between the face-covering niqab and the implicit sexuality of this see-through mesh dress as seen to the right. This metal-mesh chain-mail dress features miniature metal replica rifles pinned on to it. According to Mathew Schneier, "Scott insisted those were in tribute to the guns raised in celebration of democracy and peace."¹⁵ The dress is paired with the same crocodile-print over the knee boots emphasizing the upper thigh of the model in both looks.

Another designer who took a controversial approach to one of his collections is Jeremy Scott, in his 2013 Spring/Summer ready-to-wear collection. He cites the Arab Spring of 2011 as his inspiration for this collection which featured this leopard-print Niqab, as seen to the left. The semi-transparent devore fabric reveals the torso beneath partially obscuring the upper part of the body; falling to the waist at the front, and the ground at the



Figure 42: Jeremy Scott Spring/Summer 2013

¹⁵ Schneier, Mathew (2012)

Despite these two designers taking a controversial turn in their respective collections, throughout my project there has been no controversial aspects. I have applied and taken influence predominantly from religious interiors and space and have then sampled and replicated them transforming them and adapting them in some cases, whilst still preserving the structure and integrity of my inspiration. Like many architects, and designers, I have been inspired by the beauty in the natural world, which is often a source of inspiration for the interiors of religious spaces. This influence can be seen throughout my practical sketchbook, in both my research and my sampling. One example of this is the digital print collage of the chapel which I then turned into a dress, despite the Chaplin's hesitation for me to take pictures before he knew more about the project and my intentions. I have focused on the beauty in all the inspiration fuelling my project, rather than the potential message such inspiration may send.

To conclude, The fashion industry selects Christian symbols and figures, such as the Virgin Mary to create a certain view of Christianity; one that is romanticized, open-minded, and that has a distinct focus on spirituality. The influences of religion "has risen in contemporary trends"¹³, as the 2018 Met Gala theme made clear, and it not just clothing and religion that have become connected, but the whole world of fashion; Anna Wintour announced that her team "worked very closely with the Vatican" during the run up to the 2018 Met Gala in order to ensure no one from the Catholic religion would be offended.¹⁶ Fashion trends have become more and more infused by religion, from the incorporation of religious symbols and figures onto clothing, to silhouettes inspired by religious dress, and Neal notes, few "dimensions of Christianity seem off limits to the artistic inclinations of fashion designers"¹⁴, suggesting that in moving forward, religion, alongside religious spaces, will continue to influence the world of fashion.

¹⁶ Menswear Style, (2018)

This body of research has been extremely important for fuelling my practical project as it has informed much of what I have focused on. I have taken my own inspiration from sacred spaces, such as the college chapel, and produced outcomes based on that inspiration as seen to the right.



Figure 43: Sketchbook page - chapel imagery

Figure 44: Sketchbook page - digital print outcome

Not only was the digital print dress inspired by Dolce & Gabbana's Autumn/Winter 2013 collection, but also the drapery photoshoot was, as an attempt at a trompe l'oeil print, like many of the dresses in the Dolce and Gabbana collection. Furthermore, this research led me to visit other sources of first hand imagery, such as Chichester Cathedral, which I could then produce many experimental samples from as seen below:



Figure 45: Sketchbook page - Chichester Cathedral research

Figure 46: Sketchbook page - samples inspired by imagery from Chichester Cathedral

This body of research has also allowed me to look at a variety of different elements throughout my practical project, which has given me an opportunity to try out a many different techniques as well as research many different areas, including this architecture-inspired Winde Rienstra collection to the right.

I have thoroughly enjoyed researching, as well as producing practical outcomes on this topic. The college chapel has been an infinite source of inspiration for this project as it allowed me to envision how designers, such as the ones I have looked at throughout this body of research, would take inspiration from a sacred space to produce a collection. Despite my project not taking a controversial turn, it has also been interesting to look at why some designers take this approach in their work, especially as it seems that few, if any dimensions of religion seem off limits to the world of fashion



Figure 47: Sketchbook page - Winde Rienstra 11:11 collection



Figure 48: Final Piece- front

In my final outcome, I really focused on achieving a sense of richness in both colour and texture. It is highly sculptural, with suggestion of home interiors throughout the piece, for example, in the lampshade skirt with attached curtain ties, the weave hanging on the skirt with curtain hoops, and the draped fabrics on the side that are reminiscent of curtains. The front of the piece in particular is highly embellished, as I wanted to create the same feeling of depth as you experience when staring into a stained-glass window. I refined and finished the piece to a high standard, replicating some of the techniques I have looked at and experimented with throughout this project, and I enjoyed transforming my digital print from earlier in the project into an exciting, and textured development. There are many elements that make up the outcome, which I constructed, combining different aspects of my

project to create a successful outcome reflective of my entire project.



Figure 49: Final Piece- side



Figure 50: Final Piece- back



Figure 51: Final Piece- details



Figure 52: Final Piece- details



Figure 53: Final Piece- details

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